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JUN 21 1938

CARNEGIE

MAGAZINE

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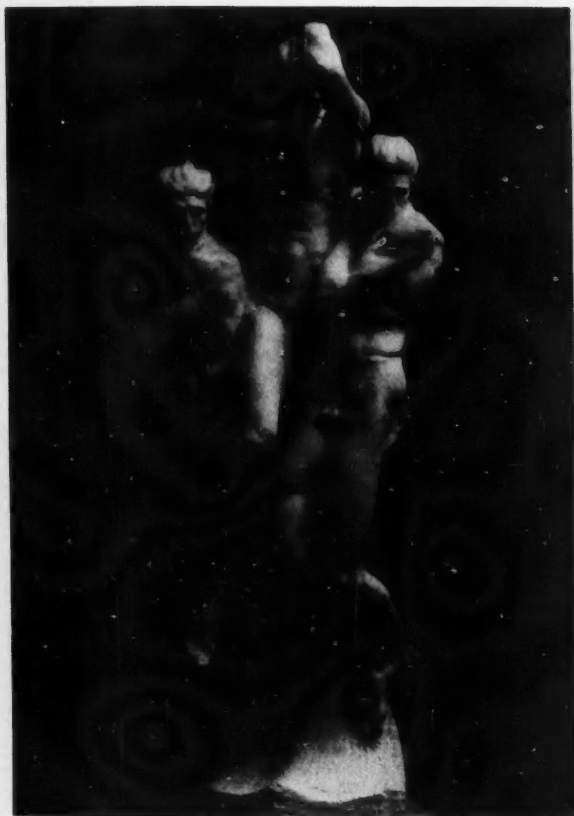
CARNEGIE
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VOLUME XII

PITTSBURGH, PA., JUNE 1938

NUMBER 3



THREE RIVERS

BY GEORGE MATTHEW KOREN

Prize-Winning Entry in Prix de Rome Competition, 1938

(See Page 67)

THE CARNEGIE MAGAZINE

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PUBLISHED MONTHLY, EXCEPTING JULY AND AUGUST, IN THE INTEREST OF THE CARNEGIE INSTITUTE, THE CARNEGIE INSTITUTE OF TECHNOLOGY, AND THE CARNEGIE LIBRARY, PITTSBURGH, PA. SUBSCRIPTION PRICE ONE DOLLAR A YEAR; SINGLE COPIES TEN CENTS. ON SALE AT INSTITUTE POST OFFICE AND THE BOOK DEPARTMENTS OF KAUFMANN'S AND THE JOSEPH HORNE COMPANY.

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VOLUME XII NUMBER 3
JUNE 1938

Use every man after his desert, and who should
'scape whipping!

—HAMLET

—12—

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Sunday from 2 to 6 P.M.

FREE ORGAN RECITALS

From October to July. Every Saturday evening
at 8:15 o'clock, and every Sunday afternoon at
4:00 o'clock.

MARSHALL BIDWELL, Organist

—12—

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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APPROBATION FROM RABBI WISE

NEW YORK

DEAR CARNEGIE:

I am delighted to have the CARNEGIE MAGAZINE for May and to note your superb editorial, "John Hay's Master Stroke." It is fine in mood and spirit, and I shall see to it that it has the widest reprint in the Congress bulletin and indeed throughout the Anglo-Jewish press.

—STEPHEN S. WISE

CHRIST IN PRIMITIVE HISTORY

DEAR CARNEGIE:

I have read with very real interest your review of John Buchan's "Life of Augustus," and was particularly absorbed in your quotation from Plutarch concerning the birth of Christ as being known to the Emperor Augustus in spite of the fact that Augustus died before the ministry of Jesus began. In reading Josephus' "Antiquities of the Jews," I have recently found further testimony on this subject, where Josephus says (III, 94): "Now, there was about this time Jesus, a wise man, if it be lawful to call him a man, for he was a doer of wonderful works, a teacher of such men as receive the truth with pleasure. He drew over to him both many of the Jews, and many of the Gentiles. He was Christ. And when Pilate, at the suggestion of the principal men amongst us, had condemned him to the cross, those that loved him at the first did not forsake him; for he appeared to them alive again for the third day; as the divine prophets had foretold these and ten thousand other wonderful things concerning him. And the tribe of Christians, so named from him, are not extinct at this day." I feel sure that all your readers will be grateful to the CARNEGIE MAGAZINE for a review that has brought into such prominence the statements of two illustrious historians—Plutarch and Josephus—concerning this supreme religious event, both of them published during the century in which it occurred.

—MARGARET SPEER MERCUR

The statement made by Josephus and quoted by Mrs. Mercur that Pilate condemned Jesus to the cross "at the suggestion of the principal men amongst us" is misleading and prejudicial. Jesus was brought to trial upon the accusation of the Sanhedrin, a body of Jewish doctors and scholars having jurisdiction over all matters affecting the religion of the Jews. When Jesus, in his first sermon and frequently thereafter, criticized the formalism of the Jewish ritual, he incurred the censure of the Sanhedrin, just as later reformers were chosen for condemnation by other religious authorities—Savonarola by the Vatican, and Servetus by the Calvinists. The Jews as a race had nothing to do with his crucifixion; on the contrary, they were his only followers, and besides giving him his twelve Apostles, they exclusively comprised his church during the period of his ministry and for many years after his death, and according to tradition they gave the first Pope to the Christian Church in the person of the Apostle Peter.

THREE RIVERS LEAD TO ROME!

The Allegheny, Monongahela, and Ohio in Sculpture

By JOSEPH BAILEY ELLIS

Head of the Department of Sculpture, Carnegie Institute of Technology

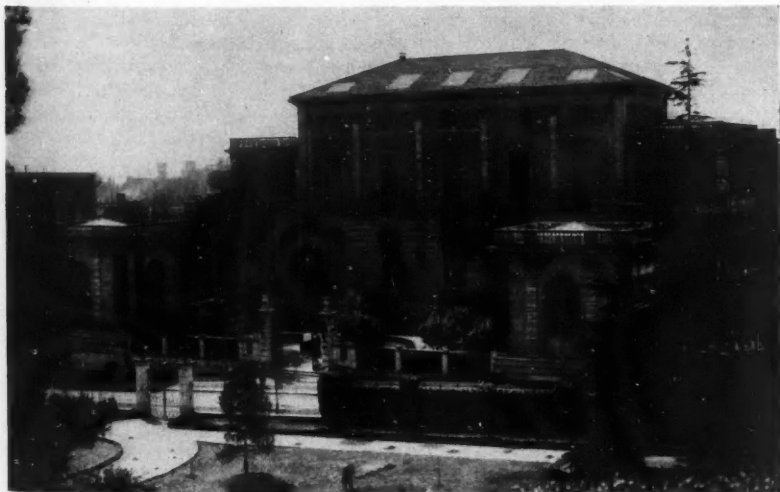


EVER since Romulus and Remus seized upon the wolves' milky way to reach and repose upon the banks of the Tiber, we have been told, "All roads lead to Rome." It has remained, however, for a Pittsburgh

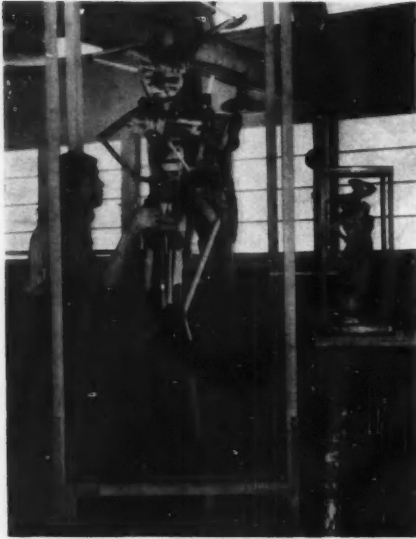
lad to prove that "Three Rivers" lead to Rome—at least as far as he and his ship of sculpture are concerned—and hereby hangs a tale!

If George Matthew Koren had not lived on lower Ridge Avenue, North Side; if he had not decided to take up the study of chemical engineering at Carnegie Tech rather than at some

similar institution; if he had not been an eyewitness to the near-drowning of his brother, thrown into the swirling river from a skiff; if the director of Carnegie's College of Science and Engineering and the head of its department of chemistry had not been men blessed with a high degree of helpfulness and understanding; if the embryo engineer had not made "mud pies" for his own pleasure and satisfaction while still in knee breeches, there would never have been the occasion for stating that "Three Rivers Lead to Rome," or for the announcement made on Tuesday, May 17, from the Grand Central Galleries in New York City, to wit, that George Matthew Koren, a recent graduate of the department of sculpture of Carnegie's College of Fine Arts, had been adjudged the winner in this year's competition for the Fellowship in



THE AMERICAN ACADEMY IN ROME



COURTESY OF PITTSBURGH SUN-TELEGRAPH

GEORGE KOREN

With the Model and Armature for
His Prize-Winning "Three Rivers" Composition

Sculpture of the American Academy
in Rome!

The award was based upon the recommendation of the jury in sculpture consisting of sculptors John Gregory, Lee Lawrie, Edward McCartan, Sidney Waugh, and Adolph A. Weinman. They registered unanimously that Koren's "Three Rivers," his major contribution in this year's submission of work, was an appropriate American Appian Way to Rome!

When George Matthew Koren reaches the city set on seven hills and the Villa Aurelia in the ninth month of 1938, he will have become the thirty-third Fellow in Sculpture of the American Academy to enter the portals of the dream palace made possible by eighty-five men of vision in the year of our Lord, 1905. For in that year such men of fame and fortune as Edwin Austin Abbey, Charles Francis Adams, James B. Angell, Edwin H. Blashfield, Nicholas Murray Butler, Charles W.

Eliot, Marshall Field, Daniel Chester French, Henry Clay Frick, Cass Gilbert, Henry Lee Higginson, John La Farge, Clarence H. Mackay, Charles F. McKim, Frederic MacMonnies, John Pierpont Morgan, Elihu Root, James Stillman, Augustus Saint-Gaudens, William K. Vanderbilt, John Quincy Adams Ward, and Stanford White founded what has since become the mecca for talented young aspirants in the fine arts. Each year separate juries of nationally-known practitioners select from the several fields of promising contestants five young Americans to become respectively the Fellow in Architecture, Landscape Architecture, Painting, Music, and Sculpture for that year. These five young men, selected for Rome Awards for 1938 in their respective arts, are Erling F. Iversen, of Pratt Institute and New York University, in architecture; Stuart Moulton Mertz, of Penn State and Cornell, in landscape architecture; Harry Allen Davis Jr., of the John Herron Art School, Indianapolis, in painting; Charles Naginski, of Juilliard Graduate School, New York, in music; and George Matthew Koren, of the College of Fine Arts, Carnegie Institute of Technology, in sculpture.

In September these fortunate victors will be walking up the gangplank of the Italian liner, Conte di Savoia, bound for a two-year period of the finest kind of creative fellowship in the fullest sense of the word. At the Villa Aurelia, they will find spacious private studios awaiting them, with comfortable living quarters—the equal of any first-class club or fraternity house—manned by a staff of specialists from the full-time resident director down to the head gardener's second assistant. Here they will be greeted by the Fellows of 1937 who will be in residence for still another year; and, when 1939 rolls around, the Fellows of this year will be extending a warm welcome to five more lads who will have been declared winners in the five arts for that year.

Each fellowship has an estimated value of over four thousand dollars, for, in addition to a regular monthly stipend for the two years, there are special grants for studio supplies, trips to other centers of art and archeological importance, and transportation expenses from New York to Rome and back again.

In becoming the thirty-third Fellow in Sculpture of the American Academy in Rome, Koren achieves the local distinction of being the first Carnegie graduate to win this coveted honor directly from Pittsburgh. Two other graduates from Tech's College of Fine Arts have won fellowships in the past: Robert B. Green receiving the Fellowship in Painting in 1935, and Raymond Granville Barger a Special Fellowship in Sculpture in 1936. Each, however, received his award after a course of graduate study at Yale's School of Fine Arts.

But "God moves in a mysterious way, His wonders to perform." From calculus and chemistry to success in sculpture in twice seven semesters suggests an epic metamorphosis, and surely this applies to the lad from old Allegheny who entered Carnegie in September of 1931 to embark upon the beginnings of a career in chemical engineering! It came about, however, that Matthew in mathematics and Koren in chemistry were not as eurythmic as the words are euphonious in combination, and all signs indicated a rapidly approaching parting of the ways. When mid-semester records pointed George toward a conference with the head of his department and the

director of Tech's College of Engineering, Fate must have been in the saddle or le bon Dieu attentive overhead, for the outcome of these conferences, instead of a notice of dismissal, produced a telephone call that cleared the way for an interview between George and myself on a radical change of plan. The young man seemed so in earnest, and the homemade clay figurines, which he had spoken of in his conference with Engineering's Director Jones, were so full of promise, that it was arranged for him to try his hand in the routine of the "mud room" before further recommendations were forthcoming. The freshman modeling composition title for the week happened to be that of "Tom Tom, the Piper's Son," of nursery-tale fame, and George was asked to try his hand at the task of producing his own original sketch for competition with the regular group scheduled for this particular course. His response was instantaneous, and indubitably showed that here was human clay of real potentialities. This little original composition, translated into plaster, stands

today as a starting point down the road of sculpture that has led to Rome. Needless to say, the change from a sophomore engineering schedule to one embracing sculpture took place in short order.

There are no substitutes for earnest application and whole-hearted interest and enthusiasm in a course pursued, and Thomas Alva Edison's homily to the effect that genius is one tenth inspiration and nine tenths perspiration is certainly to the point. When



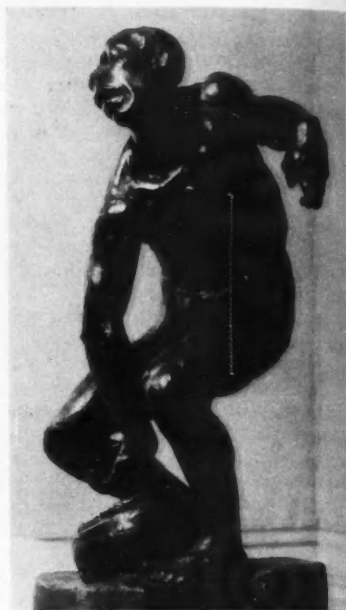
TOM, TOM, THE PIPER'S SON

such sudorific application is mixed with sensitivity and thought, time for assimilation and growth is the touchstone for talent.

The curriculum of the department of sculpture stresses drawing and anatomy as vital adjuncts to modeling and modeling composition, a correlation that too frequently finds a student lacking in integrational acumen. An appreciation of the oneness of these several studies on the part of this chemist of yesteryear motivated the continuance of the search for anatomical understanding beyond all curriculum requirements and led to a frequenting of the dissecting domain of the University of Pittsburgh's medical center, while his drawing proclivity has produced a galaxy of notational sketches, done on the spur of the moment and on odds and ends of paper, that possess irresistible appeal and significance.

When the Chaloner Paris Prize competition appeared on the calendar, as it is wont to do every third year, Koren entered the preliminary contest and had the satisfaction of being one of two sculptors and five painters selected for finalists. Nothing daunted when the award went to the other sculptor, he entered the first Rome competition in his senior year and, while his entry did not win a place, its development gave him valuable experience, and his "Primitive Music" went on to gain the sculpture prize of the Associated Artists of Pittsburgh in their twenty-sixth annual exhibition. Receiving the award of the Hewlett Memorial Fellowship at Carnegie, he entered his second year of competition for the Prix de Rome and, while again he did not win a place, he began to reach the top in rating fourth in a field of twenty-seven contestants in sculpture.

At this point in our tale, a patron friend and fairy godmother entered into his life in the person of Pittsburgh's dynamic citizen, Johanna K. W. Hailman. Upon beholding his studies at the school, and, with her artistic judgment and vision evaluating his talents and



PRIMITIVE MUSIC

his capacity, Mrs. Hailman encouraged him in the development of his composition, "Three Rivers," volunteering to have it cast in bronze for final placement in her colorful gardens.

It is illuminating to receive the lad's own interpretation of this "Three Rivers" theme from a recent student interview in the Carnegie Tartan, Tech's college weekly: "It's a sort of quality . . . an attempt to catch the potentiality for destruction, the submerged power, the surging, flowing of the rivers . . . it's a thought, not an actuality . . . then you attempt to put it into space . . . it's hard to explain . . . I don't quite know myself." The student interviewer then continues: "Paradoxically, 'Three Rivers' was conceived during the Pittsburgh flood, yet is not a flood group. Mr. Koren saw the rivers flowing peacefully. He saw the industries on their banks, and recognized that they were indispensable friends of civilization.

Yet beneath the flowing harmless waters he saw a threat, the submerged power, the danger that tomorrow they may kill the things that today they nourish. From this picture Mr. Koren received an eerie, moody feeling. This feeling, this underquality, not the flood itself, is the basis of the sculptured group.

"Mr. Koren interprets emotion in terms of the human anatomy—in terms of position. To him the human body is the ideal means of expressing feeling. A twist of a pair of shoulders, the poise of a pair of hands, the flow of the composition, all combine to interpret an infinite number of emotions. He saw that the waters surged, so he attempted to depict flow in his group. He saw that the water was eerie and awe-inspiring, so he attempted to capture these qualities in his figures.

"He chose three Indian figures, since they are tall and have the qualities he desired. A woman represents the Ohio, and two men represent the Monongahela and Allegheny. To give the feeling of flow, he had to suspend the figures in space and eliminate the commonplace characteristics that a gravity base would give it. To do this, he used a drawn-in base—in fact no base at all, as the word is understood. He had to put over the idea that these figures represented a thought, not an actuality."

Actuality, nevertheless, has now been given to the fact that "Three Rivers" do lead to Rome as far as George Matthew Koren is concerned, and his efforts would seem to vindicate the statement of Harvey M. Schwab, noted Pittsburgh architect, who had this to say in a letter of recommendation to the executive secretary of the Academy: "At the present time I am convinced that Koren has more promise than anyone since Paul Manship, whom I knew at the Academy during my residence there in 1909 as a Stewardson Scholarship holder" And here is a further statement from the pen of Ralph Griswold, distinguished director of Pittsburgh's parks, himself a former Fellow

in Landscape Architecture: "He has an attitude of humility toward his work and a freedom from technical sophistication which is essential to the full appreciation of the beauty Italy is going to offer him. . . . The Academy aims to develop a comprehensive conception of all the arts. . . . There is no finer opportunity open for a young artist to develop his potentialities than these two years at the Academy in Rome."

Promise and potentialities awaiting fulfillment in the land of Romulus and Remus! Chemistry's chrysalis peradventure a Pittsburgh Phidias!

CARNEGIE TECH COMMENCEMENT

THE commencement exercises of the Carnegie Institute of Technology were held on Monday, June 13, at the Syria Mosque. The address entitled "Can We Democratize Our Machines?" was delivered by William Allen White, owner and editor of the *Emporia Gazette*, and was broadcast over KDKA. It will be reprinted in the *CARNEGIE MAGAZINE* for September and, since Mr. White's editorials and philosophy have had a wide following in the entire United States for so many years, should be of great interest to our readers.

MODERN ART—GOOD AND BAD

I contend, then, that modernist art is neither to be accepted or rejected as a whole; but that the good, which is conspicuous, must be salvaged from the bad, which is even more conspicuous. There is no service the sane and true modernists can do at the present time greater than that of making it perfectly clear that they reject and cast out the silly, ugly, and diseased exemplars of a false and poisonous type of Modernism, in order that the real thing may not suffer through contagion but may continue to hold and to reinforce the position it now very justly has acquired.

—RALPH ADAMS CRAM

BACKWARD AND FORWARD

To honor tradition is important but hazardous; it was clearly unwise to look back on the burning cities of Sodom and Gomorrah.

—REMSEN D. BIRD

CARNEGIE MUSEUM NATURE CLUB

By JANE A. WHITE

Assistant Curator of Education, Carnegie Museum



THE annual Nature contest held in May at the Carnegie Museum is definitely useful in mapping out future lives for many of our boys and girls: our American leaders of tomorrow. The problem of their

proper guidance is of vital importance, but with careful foundations laid early in their lives there is no reason why a far larger number of children could not become constructive citizens than is the actual case at present. The educational program of the Carnegie Institute is striving to do its part along these lines and this year's contest was designed to direct the children's interest toward some attractive and purposeful pastime.

In instilling the Nature interest in young people at an early moment in their lives when new interests are constantly cropping up, we believe that a challenge to them will lead to profitable and gratifying results. This challenge must come at the teachable moment when a child is interested in birds, bones or fossils, and must be made attractive.

On May 21, 1938, the Carnegie Museum challenged the young people of the Pennsylvania schools with a Nature study contest, and 174 youthful naturalists came forth to meet it. All the laws and principles of living are embodied in just such a contest as we have given and, as a fitting rule to guide us, we had one of Nature's great laws—the survival of the fittest. The winners succeed purely on their knowledge of the subject matter, and the ethical code of the Eskimos, requiring absolute

honesty and truthfulness, is carried out as it must be in Nature.

A study list, consisting of 138 plants, 160 animals—some very common, others rare—and 20 habitat groups, was given to each child who attended the 1937 contest. A child who is sufficiently interested in Nature study to join this contest has, of course, some knowledge of plants and animals. But to know all these plants and animals and to be able to classify them at a glance requires many tramps through the woods, frequent trips to the Museum, and hours spent browsing in a Nature library. These things were done, however, and each time a hitherto unknown species was identified, a new interest was found in the child's surroundings. He knew where to look for the specimen, how it lived, what it ate, and how it behaved. Nature's horizon gradually widened



COULD YOU IDENTIFY 50 SPECIMENS
SUCH AS THESE?



PARTICIPANTS IN THE ANNUAL NATURE CONTEST CAME NOT ONLY FROM PITTSBURGH BUT ALSO FROM SUCH OUTLYING TOWNS AS JOHNSTOWN, GREENSBURG, AND ALTOONA

for him and the will to win in the final test, for the pure joy of social approval, became stronger day by day.

Having gained a broad background of knowledge of our plants and animals, with a view to their conservation, these children have made a definite stride toward fine citizenship. They will realize that trees are Nature's protection against soil erosion, and will not fell wantonly the large timber or burn off the undergrowth and young trees as a means of reducing taxes. These young people, fascinated by the beauties of Nature, know that our woods are all-important in the maintenance of much of our plant and animal life, and will frown on any such destruction as would upset Nature's balance. This Nature interest, then, should bring us to a dual end—namely, intelligent conservation and good citizenship.

Our Museum Nature contest was divided into two sections, one for grade schools and one for high schools. The elementary contest, grades five through eight, was scheduled for ten o'clock, but long before that time the 139 contestants from city—public and parochial—and out-of-town schools, had gathered at the entrance of the Carnegie Museum. Forming in single file, the contestants were supplied with pencil and writing board and examination paper. Fifty plant and animal speci-

mens, mounted and alive, and each with a number corresponding to the number on the examination paper, were placed on exhibition in the Children's Museum. For two and one-half hours boys and girls identified these specimens, observing, examining, and jotting down names.

The high-school contest was scheduled for one-thirty o'clock. Thirty-five enthusiastic boys and girls from the Pittsburgh vicinity, and from points as far-distant as Altoona, joined in this contest to identify their required specimens—100 plants and animals this time.

In accordance with our educational program, we have endeavored this year to widen the horizon of the contest. Similar tests patterned on ours are being held at schools in various parts of the state, where an interest in Nature study has been promoted. This is true of the Tioga Street School in Johnstown, and grades made in the school contest are taken into consideration when semester grades are compiled. This year S. Raymond Cromer, the principal, accompanied 41 of his ranking Nature students to the Museum. Also, Mt. Morris High School pupils make many field trips during which they collect and then preserve and mount their specimens for preparation for the Museum contest. In that way they have collected a miniature children's museum of natural history, composed of

the specimens they need for study for the Pittsburgh test. For the last five years this school has had preparatory contests very similar to ours. Altoona High School has a Nature Club, made up of members recommended by biology teachers, the sole purpose of which is to prepare for our contest. It meets many times during the year, under the guidance of the instructors, but on the responsibility of the students themselves.

A recent letter from W. Noel Lohr, instructor of biology at the Mt. Morris High School, written before Mr. Lohr knew that one of his students, Willis Kiger, was the winner of the high-school contest, states, "We wish to express our appreciation for past favors and for the opportunity of taking part in such a contest as has been conducted for the past five years, to hope for bigger and better contests in future years, and to offer wholeheartedly any service we might perform to inspire a greater love and interest in our surroundings."

A spirit of enthusiasm has been kindled in the western half of our state and now it is our desire to extend this enthusiasm so that the adventurous spirit of our youth will be turned from city streets and questionable lines of diversion to the clean, wholesome activities of the out-of-doors. To arouse curiosity in children, to stimulate them to compete in contests where they win fairly and squarely, to give them something upon which they may build their characters so that they will understand the meaning of education and culture—all these things can be done if we but take the time and effort to do them. Competitions in any field provide motivation by which competitors produce results which otherwise are lacking. The results will undoubtedly be intangible but "it is wise to empty the pocketbook into the mind" because real success is not estimated by worldly goods. Rather, it is the understanding and appreciation of the people and of the world about us.

"If I could come to the end of my life with as much beauty and depth of color as those trees, I would feel that my life had been well lived," were the words of one of Pittsburgh's leading orthopedic surgeons as he looked at the beauty of the autumn foliage. If we could instill such thoughts into the minds and hearts of the youth of our state and of our country through directed activities such as the Carnegie Museum Nature Contest, we would plant a seed that would bear great and lasting fruits, today and in the days to come.

The prize winners are as follows:

ELEMENTARY CONTEST

- FIRST PRIZE—Jean Moore, Fourth Ward School, Latrobe, Pennsylvania.
SECOND PRIZE—Virginia Sommerfeld, Park Place School, Pittsburg.
THIRD PRIZE—Teddy Wendt and Walter Trbovich, both of Morse School, Pittsburg.

HIGH-SCHOOL CONTEST

- FIRST PRIZE—Willis Kiger, Mt. Morris High, Mt. Morris, Pennsylvania.
SECOND PRIZE—Margaret Kilgore, Altoona Senior High, Altoona, Pennsylvania.
THIRD PRIZE—Steve Ristich, Aliquippa High School, Aliquippa, Pennsylvania.

LOCAL ATMOSPHERE IN UNIVERSITIES

They [the universities] cannot be something standing aside from the great currents of the life in which they live. If, at the moment, there is a University in China called the "Anti-Japanese" University, is it anything but to remind us sadly that all universities exist within given politically ordered states and in connection with such states? Can anyone conceive that the present University of Berlin could exist as it is in Paris, or that the University of London could serve Rome, or that the University of Salamanca could survive in Boston? Each of the institutions in some way represents some pattern of political order.

—PRESIDENT RUFUS C. HARRIS
Tulane University

PRESENTING VIRGINIA CUTHBERT

Exhibition of Thirty of Her Paintings at the Carnegie Institute

FOUR years ago the Carnegie Institute adopted the plan of presenting annually an individual exhibition of paintings by a contemporary artist of Western Pennsylvania. In 1935 the exhibition was by Malcolm Parcell, in 1936 by the late John Kane, and in 1937 by Samuel Rosenberg. This year the exhibition is given over to paintings by Virginia Cuthbert.

Virginia Cuthbert was born in West Newton, Pennsylvania, in 1908. She studied art at Syracuse University, from which she was graduated in 1930, and from which she was awarded its Augusta Hazard Fellowship for Foreign Study, which permitted her to spend her senior year in travel and study in Europe. She worked under Colin Gill in London and René Prinnet in Paris, and on her return to the United States she studied with Charles Hawthorne, and later with George Luks.

It will be noted at once that her training was on a broad basis: she studied, very wisely, under artists whose approach to their problems differed greatly. She absorbed from each what she needed, avoided the temptation of becoming an imitator of any one of them, and went on to develop and perfect her own very personal and individual style.

The pictures in the exhibition represent the work of the artist from 1930 to 1938, the earliest being "Peasant

Woman," which was done in 1930, and which gives evidence of competency plus sound training in the fundamentals of art. The latest painting is "Lesson in Beauty and Charm," which has in it all the elements and effects the artist has been striving for in the intervening years. It is, however, not so successful

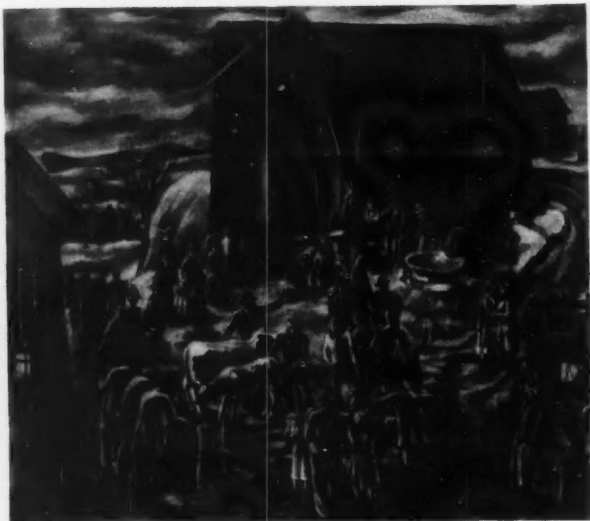
as "February Animal Sale," painted in 1937, which marks a definite high point in the artist's career. It is a well-organized and consistently followed through canvas that stood the severe test when it appeared with paintings by ranking American artists in the 1937 Carnegie International. In this painting every space is filled with something of interest, although it

is not a crowded canvas. It encompasses the countryside, farm buildings, animals, and people, but all these are so integrated that no matter where the eye enters the picture, it is carried on from spot to spot by carefully thought-out but unlabored design.

The second painting in the exhibition in point of time is "Portrait of Bob Crouch," which because of its subject, its merit as a painting, and its simplicity of conception first brought the artist to the attention of a Pittsburgh audience. The other portraits in the show are all logical successors to "Bob Crouch." In each the sitter is permitted to appear on the canvas for his



SELF PORTRAIT 1938



FEBRUARY ANIMAL SALE

own sake and, in a quiet and unassuming way, speak for himself. In them there is no embellishment, no pomposity, no attempt to heighten the effect, and no extraneous elements are introduced. In each instance the artist paints what she sees, reminding one of a story told of Whistler. He was criticizing severely the work of a woman pupil. She answered his remarks with: "But, Mr. Whistler, I paint what I see," to which remark the master countered: "Oh, lady, when you see what you paint!" In the case of Virginia Cuthbert, when she sees what she paints by way of portraits, she can be well satisfied with subjects truly seen and felt and frankly put on canvas. The unfinished sketch of George Luks, done in 1932, differs from the other portraits in the manner of the brush strokes, in the informality of the pose, and in the robustness of the handling. It

presents a powerful character study of one of the most colorful of American artists.

Virginia Cuthbert's predilection for commonplace, ordinary, and homely subjects is seen in such paintings as "Boarding House, Pittsburgh," "Where Stockmen Meet and Sleep," "Still Life with Chair," "Butcher Shop, Cassis," and "Spring in Oakland Square." It is no great accomplishment for an artist of ability to take an appealing subject

and make a picture of it, but it requires a painter of creative faculty, keen sensibility, and imagination to compose an interesting and stimulating picture from a prosaic topic. Virginia Cuthbert is naturally and properly interested in life in America, and she presents it with intelligence, humor, and sympathy, as in "Movie Palace," "Ziggie's Barber



MEMORIAL DAY AT BOILING SPRINGS



PORTRAIT

Shop," and "Memorial Day at Boiling Springs." She does not stand off and make caustic and warped notes on the American scene, as many artists are inclined to do these days, but her comments are offered in a spirit of kinship and understanding.

The water colors in the exhibition, of which there are ten, show the artist's command in that medium. From the sketchy "Countryside," done in 1934, to "Afternoon in Provence," done in 1937, there is a steady development. "Afternoon in Provence" is not only as spontaneous as the others, but it has a decorative quality that seems to be inherent in the subject. The water colors demonstrate the artist's color range and give promise of a wider and more lively palette in her oils, such as she has already introduced in the recent paintings, "Self Portrait 1938," "Lesson in Beauty and Charm," and "Flowers."

Virginia Cuthbert has marked talent as an artist. Her training has been varied and sound and her development steady. Her canvases are well thought out, planned, and executed. She reduces painting to its simplest terms, but secures effects which demonstrate that

her resources—artistic, skilful, and inventive—are abundant and rich. Her simplification comes not from paucity of ideas or observation but from her ability to select the elements, pictorial and technical, that will give the desired result. There is no pretense about her work; it is honest and unaffected. The paintings in the exhibition are the work of an artist of strength, individuality, and potentiality.

The exhibition will be shown until June 26.

J. O'C. JR.

RECENT PUBLICATIONS OF THE CARNEGIE MUSEUM

ANNALS

[Based Wholly or in Part on the Collection of the Carnegie Museum.]

VOL. XXVI—"Botanical Studies in the Uinta Basin of Utah and Colorado," by Edward H. Graham, Soil Erosion Service, Washington, D. C. Price: \$4.00.

This paper is the result of three Carnegie Museum botanical expeditions to the Uinta Basin, made when Dr. Graham was Assistant Curator in the Department of Botany at the Carnegie Museum, and is as nearly exhaustive as possible concerning the plant life of the region. The results of the work proved more than interesting, for 1,104 species of vascular plants are recorded from the Basin, an area of some 12,000 square miles for which no list of species was previously available. Other features of the collecting and the floristic composition of the area are also included in the volume.

VOL. XXVII, ART. 1—"A New Sciuiravus from Utah," by John J. Burke, Assistant, Section of Vertebrate Paleontology, Carnegie Museum. Price: 10 cents.

ART. 2—"Neotropical Homoptera of the Carnegie Museum," by Herbert Osborn, member of the faculty, Ohio State University. Price: 75 cents.

ART. 3—"Occurrence of the Family Pupillidae in West Virginia," by S. T. Brooks, Curator, Section of Recent Invertebrates, and Gordon M. Kutchka, Assistant, Section of Invertebrate Zoology, Carnegie Museum. Price: 35 cents.

ART. 4—"Brachyhyops, a New Bunodont Artiodactyl from Beaver Divide, Wyoming," by Edwin H. Colbert, Assistant Curator, Vertebrate Paleontology, American Museum of Natural History. Price: 35 cents.



THE GARDEN OF GOLD



COMING under the category of hidden things to be revealed in the phrase, "Now it can be told," is a story that is today freed from its confidential seal of ten years. As the episode throws a broad light on the personality of its principal figure, it is retold in the familiar circumstances surrounding its occurrence.

One April day in 1929, James H. Lockhart entered the Garden of Gold and made this statement to one of the trustees of the Carnegie Institute whom he encountered there:

"Last evening my wife and I were reading the *CARNEGIE MAGAZINE*, and we were so much interested in the description of the work of the Institute and its great service to the community that we thought we would like to help it along. We want to give you \$25,000, and my only question is as to whether you would prefer it to go to the Carnegie Institute or to go to the Carnegie Institute of Technology."

There was an expression of delighted appreciation, and then this perplexed reply:

"You are asking a father which one of two children he would most favor. The Carnegie Institute welcomes the people of Pittsburgh into its halls, from their childhood all the way up, giving them a daily contact with its great collections of artistic and scientific interest, and enriching their lives with a knowledge of truth and beauty. The Carnegie Institute of Technology, on its part, equips our young men and women to build and operate the world, in conformity with the demands of our progressive civilization. So how can I choose? Won't you make the choice yourself?"

Mr. Lockhart reflected for a moment, then said:

"I'll tell you what I'll do. I'll make it \$25,000 for each of them, and if you

will meet me at luncheon tomorrow, I will give you the money—making only this condition, that no one but yourself shall know of this gift."

There was a further animated discussion of the matter, and the next day came the luncheon, when Mr. Lockhart said:

"Florence [Mrs. Lockhart] and I had a further talk last evening about these two great institutions and their needs, and we decided to give you \$50,000 for each. Here are two drafts making \$100,000, drawn on New York through the Union Trust Company, so that no one will know where the money comes from. And don't forget," he added, with that quiet smile, "that you are not to tell."

The money was accepted and given into the hands of the Treasurer for the endowment funds in the usual way, except as to the promise of guarding Mr. Lockhart's name, and the income from his gift has ever since then made itself a useful and grateful force in the process of operation. This gift was reported in the *CARNEGIE MAGAZINE* among the anonymous contributions at that time.

The tribute from the trustees on Mr. Lockhart's passing away, written by Mr. Oliver, appears on another page.

From the John Price Jones Corporation of New York comes one of their always interesting reports showing, this time, the gifts made to education for the first three months of 1938, compared with the same period for 1937, and comprising six cities—New York, Chicago, Washington, Philadelphia, Baltimore, and Boston. Just why Pittsburgh is not included is not at the moment apparent. These combined figures show gifts for the first three months of 1938 as \$21,139,375 compared with gifts for 1937 of \$14,940,605. The statement covering bequests is not so encouraging,

showing in 1937, \$55,805,146, and for 1938, \$6,756,832. It is probable that there were two or three extraordinary bequests in 1937 which were not equalled by those made in 1938. The statement does demonstrate, however, that the benevolent spirit of giving toward the development of an educated America is even more active today than it was a year ago in spite of the ups and downs of business.

This spirit of benevolence toward education is not lacking in the friends of the Carnegie Institute and the Carnegie Institute of Technology. Through the Alumni Federation, Edward Crump Jr., a graduate of the College of Fine Arts, has given \$200 toward the realization of our \$4,000,000 goal in 1946. Another gift from the Alumni Federation of \$20 has been contributed by the following graduates: Georgia K. Clark, Mary E. Lilly, Charles T. McFarland, and K. C. Schoepfle. Then there is the sum of \$665 contributed by a number of the alumni, including, John D. Beatty, Alan Bright, Agnes Wright De Long, Raymond A. Figher, E. Herbert Gilg, Edith Scott Glenn, A. G. Greenawalt, W. G. Helsel, Elizabeth G. Kelly, Dorothy Kerr, Orval Kipp, Frederick H. Koerbel, E. J. Kreh, Harry R. Krider, Mr. and Mrs. E. H. Klemmer, Millicent Leech, Christine Leighou, Karl S.

Lindauer, Edward C. Linn, Charles B. Lyman, Adelaide M. McCloskey, Harry L. McKee, J. O. Mack, R. F. Miller, C. A. Nimick, Philadelphia Women's Clan, Thomas C. Pratt, Elizabeth J. Ramsay, Frances V. Rayburn, Clark D. Read, David K. Reid, Margaret Vero Rogers, William F. Routh, Eugene Salinger, Gertrude M. Sandrock, Gwendolyn T. Schaefer, Edna C. Smith, Norma L. Smith, Marguerite Spilman, Conrad A. Stone, Joseph W. Strate-meier, M. Stubnitz, Florence Schell, Edythe A. Tenney, Jesse C. Taynton, N. A. Ventura, Robert Watt, E. F. Weiss, Anna M. Wells, Barbara White.

And from L. W. Hicks comes a subscription of \$25,000 toward this 1946 Endowment Fund which has brought with it a tremendous encouragement in our task of raising \$4,000,000 in order that we may secure \$8,000,000 from the Carnegie Corporation of New York.

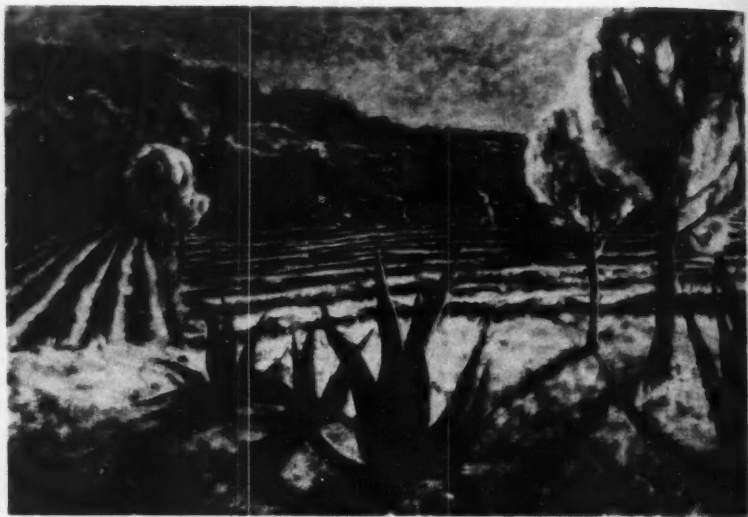
Adding these cash contributions to the amount already reported since the inauguration of the CARNEGIE MAGAZINE in April, 1927, we have following totals in our cash gifts: for Carnegie Tech, \$1,492,352.59; for the Carnegie Institute, \$1,237,255.99; and for the Carnegie Library of Pittsburgh, \$21,822.50, making a grand total of cash gifts during the past eleven years of \$2,751,431.08.

PAINTINGS BY PITTSBURGH ARTISTS

For the fifth time, beginning June 20 and continuing through July 31, the Carnegie Institute will present an exhibition of paintings by selected Pittsburgh artists. The painters who will be represented in this collection live and work within the limits of Pittsburgh and its environs, and were selected by the staff of the Department of Fine Arts largely on the basis of their representation in the exhibition of the Associated Artists of Pittsburgh, though the invitations were not limited exclusively to

those who were included in that catalogue. It should be recorded that a number of painters were asked who had no pictures to send at the present time.

This exhibition is held annually in the early months of the summer so as not to conflict with the Associated Artists show which opens in February, or the one-man exhibition of a Pittsburgh painter which takes place in May. Through these three annual exhibitions the Institute aims to present in a comprehensive manner the work of Pitts-



MEXICO BY JOHN H. FRASER

burgh artists. The idea of the exhibition of selected Pittsburgh artists is to give an adequate summary of the work of the painters during a given year, the exhibition being kept small and the artists selected with discrimination so that the public may comprehend, without having to look at a large number of paintings, the present status of the art of painting in Pittsburgh.

The first exhibition of this kind was held in 1932, when eighteen artists were represented by three paintings each. The second was not held until June, 1935, when twenty-six artists were represented. The third was offered in June, 1936, when twenty-five showed, nine of whom had been in neither one of the previous exhibitions. In 1937 there were twenty-nine, eight of whom were in none of the three previous shows. This was interpreted as a sign that there were new figures on the horizon of Pittsburgh art. In the coming exhibition there will be twenty-six artists who, with only three exceptions, will be represented by two paintings each, making a total of forty-nine pictures. There will be six painters whose names

will appear for the first time in this annual exhibition.

The artists who will be represented are: Richard Crist, Albert C. Daschbach, John H. Fraser, Everett Glasgow, Winifred Haggart, Johanna K. W. Hailman, Roy Hilton, Russell T. Hyde, Alexander J. Kostellow, Peggy Phillips McCrady, Carolin McCreary, Rose Ann McGary, Norwood MacGilvary, Lee F. McQuade, Clarence S. McWilliams, William F. Metzkes, Olive Nuhfer, Louise Pershing, Milan Petrovits, Wilfred A. Readio, Samuel Rosenberg, Ruth Schoenberger, Raymond Simboli, Rachel McClelland Sutton, Carl A. Walberg, and Frances Wright. J. O'C. Jr.

KNOWLEDGE AND WISDOM

Knowledge and Wisdom, far from being one.
Have oftentimes no connection. Knowledge dwells
In heads replete with thoughts of other men;
Wisdom in minds attentive to their own. . . .
Knowledge is proud that he has learn'd so much;
Wisdom is humble that he knows no more.

—WILLIAM COWPER

Let each become all that he was created capable
of becoming.

—THOMAS CARLYLE

THE CARNEGIE PALETTES

By KATHERINE R. McFARLAND

Director of Art, Wilksburg Public Schools

[Eight hundred children from the public, private, and parochial schools of greater Pittsburgh are now enrolled in the two Saturday morning art classes sponsored by the Carnegie Institute. Joy and enthusiasm characterize the work of the younger group—the Carnegie Tam O'Shanter—in marked contrast to the seriousness of the older group, known as the Carnegie Palettes. These two hundred boys and girls, selected from the eighth and ninth grades, are more aware of their limitations, and more anxious to understand and correct technical defects. Their instructor, who has written the accompanying article, is particularly apt in handling artistic youth, and skilfully creates in the gallery the atmosphere of a studio—a master surrounded by young apprentices.]



By way of making friends with the Carnegie Palettes, let us imagine a visit with them on that certain Saturday each June when they are hosts to their parents and special friends.

Perhaps—may we turn back the calendar?—it is the nineteenth day of last June, and the class is exhibiting in the Carnegie Institute Hall of Architecture. Tables along one side of the room hold folders of drawings, constituting a "folder show" of representative work of the year. These examples are at once engaged by the class, who, taking great pride in their artistry, are looking over the show before the guests arrive. Every one has his moment of complacency as the individual star performances are counted.

The class is made up of between one hundred and fifty and two hundred boys and girls of junior high school age, whose skilful hands and keen eyes are pledged to every task that may be a preparation for art school. Coming from all parts of the city and surrounding towns, they represent many types of school backgrounds, and, as to nationality and race, there is no want of variety—in fact, Rudy and Angelo are still in the "quandary about English" stage.

In that exhibit of last June the class did honor to four Palettes cum laude; and to each a separate folder has been given. Margaret von Hofen has already attained the ambition bespoken for the Palettes as a group—the ability to keep hand and mind working in harmony. A calm, sure dignity is the characteristic note in Margaret's drawings. Next comes a dreamer, Alfred Himes, whose skilful hand will give his dreams to the world. Alfred is the poet-artist of the class: he is sensitive to all modulations of line and color, and the delicate tracery of his lines brings beauty to the simplest areas in his compositions. Then there is a Palette who never attempts an easy piece of work; his hand can do the most difficult of line drawings, and Anthony Ziankas is its stern taskmaster. In his pencil drawings, there is a beautiful range of values and, when it comes to color, there is no need of a signature—Anthony's way of mellowing his colors is an ability all his own. And to show the serious side, there are the compositions of Robert Campbell. It should be noted with what skilful strength in the use of light and dark he dramatizes his creative thoughts. His shadows are potent with half-articulate ideas to which, it is to be hoped, Bob will give full expression one of these days in a college of fine arts.

A Palette's typical year's study may be recreated from this exhibition. The Carnegie International Exhibition of Paintings is the vitally impressive corner stone of the season's work. In the



THE CARNEGIE PALETTES SKETCHING IN SCHENLEY PARK

first visit to the International, the class emulated a group of studio apprentices in the days of Giotto, the Florentine, and mixed paints—crayons, alas—as the masters of the canvases ordered. They searched with Palette-keen eyes for the color saturation—a dominant color weaving about and blending itself into all the others and helping the painter to organize his composition and establish the mood of his painting. Before the second visit, when it was planned to study character as shown in the faces of the people in the paintings, the members of the group explored their own faces with fingers that searched out the hollows and bone structure. They considered the good and bad in disposition, and the joyful and sad in experience, which have decided expression. As the work progressed in the galleries, there was an increased appreciation of the painter's preferences for faces that portray character.

Turning to the collections of the Carnegie Museum for many happy lessons, there is the memory of friends there from Tam O'Shanter days. This year, after an exploration of the third floor, and with the walls of a particular sec-

tion in mind, the class did sketches for mural decorations. The beauty of the Institute's own John Alexander murals raised the standard high. And, when it came to snap-shooting original compositions, the Heinz collections and the Children's Museum became a happy hunting ground. From an exhibit case came the plaster model of a horse that enabled a study of his difficult bone structure. A morning devoted to six-minute study sketches fortified the sketchers with an understanding that proved invaluable at a later time when they drew the realistic and mythological animals that prowl tombs, temples, and fragments in the Hall of Architecture. On a day when line drawing was the particular concern of the class, they undertook the study of the contour line. Striving for an unbroken flowing line, the class took for a motto the ancient Japanese proverb, "He who breaks a line takes a life." After some practice with simple objects, drawings were made in the Heinz Collection of Ivories, the carvings of which have such sensitive contours that they plead for an appreciative, studious eye.

Everyone under the shelter of this

THE CARNEGIE MAGAZINE

great plant called the Carnegie Institute seems anxious to be of service to the Carnegie Palettes. Through the courtesy of the Boys and Girls Room of the Carnegie Library, fifty-five books were loaned to the class from the beautiful collection in the Parent-Teacher's Room. Browsing through these, considering techniques and the various expressions of imagination in such illustrators as Bouret de Monvel, Arthur Rackham, Kurt Wiese, Howard Pyle, and others, the class decided that children's books are an important field for the artist with imagination, and so did some original story illustrations on order from a phantom publisher.

One winter Saturday a member of the Palettes posed in front of the class in costume, and, presto, it became a high-school life class. Anthony Tedesco was the model, garbed in a beautiful mandarin costume borrowed from the Car-



ANIMAL INTERPRETATION
By MARCUS SCHULER (Age 14)

negie Museum. Standing, the class drew upon the air, with sweeping strokes, the action lines of the figure. Then the actual sketching began. Another Saturday the class experimented with the figure in composition, and because they were so deeply interested in some symbolic figure compositions by boys and girls in the class of the internationally-known Viennese educator, Professor Cizek, the sketchers undertook the same problem, choosing spring as their theme. Types, color schemes, and line arrangements were all considered in relation to the spirit of spring, and since the Carnegie Institute is situated so beautifully—being neighbor to Schenley Park as well as to many of the finest examples of architecture to be found in Pittsburgh—when spring opens the door, the Carnegie Palettes bound merrily out. Working first indoors, experiments were made with color in



CHARACTER INTERPRETATIONS

By JAMES WARNER (Age 15)

By NATHANIEL ELLIS (Age 14)

By EDWARD SPAHR (Age 15)

autumn landscapes, using brilliance, light, and dark as aids in creating the illusion of depth. Again, indoors, a group of buildings were used to create a composition with fine line arrangement. When, at last, there came a warm May day and with it an invitation to join the Tam O'Shanter in attending the garden market, that quaint rustic village brought to the Park by the garden clubs of the Pittsburgh district, the classes entered, sketch kits in hand, to illustrate their lessons in the charm of thatched booths and miniature gardens.

It is the wish of the class that this imaginary visit to the June exhibit has shown the reader how brightly the weft of beauty all around shines through the fabric of Carnegie Palette days. As

their teacher, I believe that to understand is to appreciate, and I believe, also, that these youthful fingers will in time give an added lustre to the treasures here in the Carnegie Institute.

Our new year of work will begin with a farewell to the Palettes who pass our door and cross the bridge on their way to join the Saturday classes in the College of Fine Arts of the Carnegie Institute of Technology. They are certain to be missed and Mr. Readio's report of them will be eagerly awaited. But from the new class of three hundred and seventy-five boys and girls there will arise other leaders. These, in turn, will learn to understand and appreciate and go on from Institute ground work to the wide world of artistic endeavor.

ILARIO NERI HONORED BY ITALIAN ROYAL ACADEMY

ILARIO NERI, the representative of the Carnegie Institute in Italy, has been signally honored by the Royal Italian Academy.

Once a year, on the anniversary of the founding of Rome, the Academy bestows honors on those Italians who have performed noteworthy services pertaining to the general welfare of the nation. The encomium voted by the Royal Academy is read in the Capitol at Rome before the King, and published in the official journals.

The citation for Ilario Neri, among the 1938 honors, reads:

"For his pre-eminent and efficacious work for more than fifteen years in the organization of the Italian Section in the International Exhibitions presented annually by the Carnegie Institute of Pittsburgh in the United States of America."

Ilario Neri has been the representative of the Carnegie Institute in Italy since 1923. The sections assembled by him have been acknowledged as repre-

sentative of the best of contemporary Italian art, and the fact that so many awards have been conferred on Italian artists in the Internationals through the last fifteen years is indicative of the quality of the paintings he has promoted. During his time two Italian artists, both of whom are now members of the Royal Academy of Italy, have received the first prize—Ferruccio Ferrazzi in 1926 for the painting "Horitia and Fabiola" and Felice Carena in 1929 for "The Studio." Mr. Carena's painting also received the Albert C. Lehman Prize and Purchase Award the same year, and was recently presented to the Institute by Mrs. Albert C. Lehman in memory of her husband. Second prizes awarded to Italians have been given to Giovanni Romagnoli in 1924, Ubaldo Oppi in 1925, Mario Sironi in 1931, and Felice Casorati in 1937. In 1927 Antonio Donghi received first honorable mention, and in 1930 and 1936 they were received by Giuseppe Montanari and Alberto Salietti.

CAVE DRAWINGS TO LIQUID RUBBER

By OTTMAR F. VON FUEHRER

Artist and Associate Preparator, Carnegie Museum



THE combined skill of the preparator, sculptor, and painter make the museum exhibition of today the artistic display it is, but it is interesting to note that these same artists already existed

twenty-five thousand to thirty thousand years ago in the age of the cave man in southern France and Spain.

Finds of archeology prove that even in the remotest age of mankind the artist and the preparator existed, the preparator, in all probability, arriving first because the necessity of seeking protection from the cold forced our first ancestor to prepare the skins of wild animals for some sort of rough clothing. After securing his animal with either a club or a primitive ax, he set about skinning it, thus making himself the first of a long line, for, even today, skill in this task is the most important part of the preparator's work. Just how he prepared those skins we do not know, but it is very probable that he employed the same method used today by primitive people; it consists of making the skin pliable by chewing it.

Considering the collecting instinct of men, it is reasonably certain that the cave man not only prepared the skins of mammals—and possibly birds, or at least parts of birds—but also collected some outstanding trophies either for his own satisfaction or for the satisfaction he gained in showing them to others. Accomplished in two fields of the arts—painting and sculpture—our earliest ancestor compares favorably with the

modern illustrator of animal life, and his drawings and paintings of various animals might still serve as studies for museum exhibition work.

When this cave-man artist was finished, either with one painting or perhaps with a whole wall, he called in all the children—and probably all the elders—to come and admire his workmanship on the wall. He illustrated the wild life of his surroundings, while parts of specimens—skulls, horns, hoofs, or tusks—scattered around the floor carried the exhibition idea further. This assemblage, of which the preparation and art work were done simultaneously, made the cave man the first artistic museum exhibition worker; and the cave with its contents came nearer to our concept of natural history museum exhibits than much that followed.

This is particularly true of those exhibits we find in the Middle Ages, which were mainly accumulations of all sorts of curious mixtures of scientific oddities and foolish monstrosities, skeletons, unidentified fossil bones, mummies, odd forms of roots, and so on. These and similar things cluttered not only the space available in cases, on tables, and shelves, but also the walls and ceilings, which were crowded with many hanging objects. These were the curio chambers called "cabinets" requiring neither preparatorial knowledge nor artistic skill. The birds and mammals were no more than dried skins with some wires for support, and it is only such exhibits as the mummies that have survived to this day. They had been prepared by the Egyptians, whose work was done so well that their embalmed birds and mammals have lasted through all these years. And, as to art in natural history exhibitions, it was left in the caves of the Stone Age,



THE CAVE MAN

THE FIRST MUSEUM PREPARATOR

not to come to light again until many centuries later.

Even as late as the nineteenth century the museum exhibit still consisted mainly of mounted birds and mammals set upon pedestals, preferably in the most unnatural position possible. Perhaps even this exhausted the skill of the museum preparator, for in those days the exhibit work was done without any knowledge of the animal's habitat, anatomy, or artistic possibilities. The profession was not even remotely related to art, and existed in a glorious era when all the birds were mounted lean and ghost-like, and mammals, from rabbit to elephant, were stuffed to the bursting point

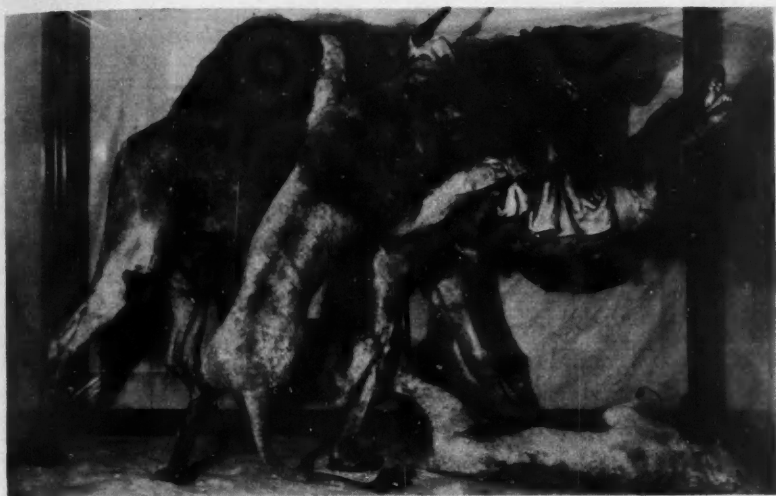
with straw, hay, rags, paper, or anything that was within reach of the stuffer's chair. It must have been a grand adventure to see how much an elephant would hold.

The first departure from the upholstering era was inaugurated by such men as Jules Verreaux, the Frenchman who, in 1869, mounted the interesting Camel-Driver group on exhibit on the second floor of the Carnegie Museum. These animals, stuffed as they are, are really the forerunners of the artistic exhibits which came much later. This group is well done; people remember it because it tells a story in a dramatic way and also arouses the interest of the spectator by its artistic approach. This novel trend was explored very unsuccessfully at first, due to the lack of artistic training of the natural history museum worker, and later was achieved with considerable hesitation, due to insufficient art training, or at least insufficient artistic concept.

In the later nineteenth century the stuffing era was followed by the plaster era: everything was made of plaster of Paris. This time could also be called the era of "weight," for specimens were so heavy that it required several at-



THE FIRST MUSEUM EXHIBIT WAS IN THE CAVE OF PRIMITIVE MAN



THE CAMEL-DRIVER GROUP IN THE CARNEGIE INSTITUTE

tendants to move even a small-sized mammal. As for artistic direction, there was some improvement, because a fair attempt had been made at sculpturing, as shown by the modeling done in the mounted animals that have survived to this day.

At the beginning of the twentieth century Carl Akeley, the American sculptor-taxidermist, changed the plaster era into that of papier-mâché. Animals were modeled first in clay, then by using a negative from this model, one of papier-mâché was made. This method gave an opportunity for a full realization of the mounting of mammals with realistic correctness and with an artistic concept. Birds and reptiles went through similar changes of mounting methods.

To the cycles of stuffing, plaster of Paris, and papier-mâché, we can add the wax and celluloid eras in the making of accessories for the exhibition cases. Leaves and flowers, which, in the beginning, were not even as good as the commercially sold products of today, went through a complete metamorphosis. The badly reconstructed—and most of all incorrectly painted—

preserved plants of the early days changed into plants reproduced today from wax, celluloid, or glass, exact not only as to the qualifications of the botanist-scientist but also to those of the botanist-artist.

Through successive stages, all these developments brought about the diorama, which from early meager results finally developed into a work of true science and art. The diorama consists of two things—namely, the flat surface or background painting and the prepared objects distributed over the foreground; an attempt being made always to convey to the observer an illusion of reality. Excellent results have been achieved in this respect in many groups, although objects distributed with more planning of the perspective in the foreground will add to the special quality of the whole group of the future.

At first, without sufficient means and proper technical facilities, the dioramas were put up in a rather hurried and unsatisfactory manner, but subsequently they reached a stage that in some cases touches the border of being colossal both in size and in expense—many of them costing from twenty-five to fifty

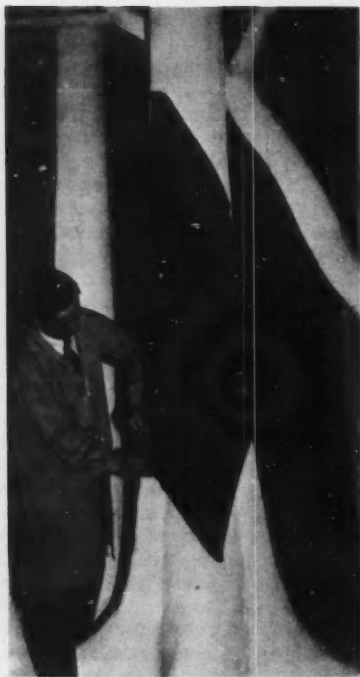
thousand dollars. They are masterpieces of art created by the best artists and technicians, and it became a matter of pride to possess not only the largest group but also the most expensive one. This attitude is changing lately because of the growing conviction that groups should be as good as the best but should be made with the least expense possible. This, however, can only be achieved by short cuts in all phases of the work.

I was fortunate enough to stumble upon one of these short cuts while working on an exhibit now in preparation: the Paleobotanical group, which has been donated by Mrs. Douglas Stewart in memory of her husband, who was formerly Director of the Carnegie Museum. I came upon a material which will simplify much of any museum's work, for it has solved all my techni-

cal difficulties regarding this diorama.

One day, when I was visiting Dean S. Hubbell in his laboratory in the Mellon Institute, I discovered that he was using liquid rubber in casting a plaque. Realizing that this material would be an exquisite additional short-cut material in museum work in general, and in the mounting of the Paleobotanical group in particular, I knew it would become of tremendous value. This assumption has proved correct. Much of the bark of paleobotanical trees, such as the sigillarias and lepidodendrons, consists of symmetrical patterns found in the so-called plane-fossils. By multiplication of a small part of the pattern it is very simple with liquid rubber to attain the complicated pattern of a tree, regardless of the size desired. The elasticity of the material also enables one to make the characteristic growth-pattern, even to the necessary distortion, which would be tremendously difficult to attain by modeling. No other material could claim the same distinctions: no separator is needed when making a negative mold from rocks, tree trunks, plaster of Paris forms, wood, formalin or alcohol specimens of fish, frogs, snakes, alligators, and so on; neither is a separator needed when making the positive from this rubber mold in papier-maché, celluloid, or plaster of Paris, and only a thin coat of shellac suffices when the positive is made from rubber or wax. It takes the minutest details not only as a negative media, but also as a positive material, and in addition it thins down readily with only a one per cent solution of ammonia.

It is a long way from the cave man to a modern group, but it is a still greater interval from today to the remote geological era, two hundred and fifty million years ago. With the help of liquid rubber, however, we will be able to reproduce those days gone by so long ago, not only in a scientifically correct manner, but with an artistic conception, and, last but not least, with the so-much-to-be-desired short cuts.



THE AUTHOR WITH A SEGMENT OF
THE SYMMETRICAL TREE PATTERN



"THE PLAY'S THE THING"

Reviewing "*The Watched Pot*" by Saki (H. H. Munro)

BY HAROLD GEOGHEGAN

Professor of the History of Art, Carnegie Institute of Technology



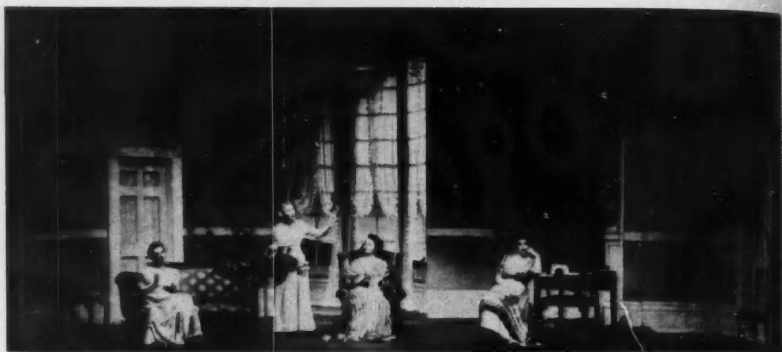
I do not know whether or not "*The Watched Pot*" has ever been given a professional performance; there is no mention of one either in the foreword to the printed play, or in the biographical notice in the edition of Saki's collected works. It is hardly surprising that the commercial theater has shown so little interest in the author as a playwright. For, to tell the truth, in spite of the great esteem in which Saki is held by such critics as Sir John Squire and Christopher Morley, "*The Watched Pot*" is a rather poor play. Some plays with less plot may have survived, but I doubt if a play can last which, to a too-scanty and ill-managed plot adds an almost complete lack of characterization. Of wit and brilliant writing there is enough for ten ordinary plays, but the wit is better appreciated in reading, when the reader can pause and relish each epigram without being afraid of missing the next one, since they come so thick and fast.

The story of "*The Watched Pot*" is quickly told. Trevor Bavel is nominally master of Briony, but he is entirely under the thumb of his strong-willed mother Hortensia, who rules not only him but all his relatives, their friends, and the servants with a rod of iron, and makes life extremely trying for everyone. Relatives, friends, and servants feel that if a wife can be found for Trevor it will mean the end of his

mother's tyranny. Trevor, however, is a rather sluggish young man and does not seem inclined to do anything about it. Three girls—Clare, Agatha, and Sybil—feel that it is absurd for Trevor "to persist in a celibacy which he isn't qualified for," and make up their minds to remedy it. There is also a Mrs. Vulpy, who, although she has a husband "hovering between Heaven and Johannesburg," feels that she, too, is in the running. The servants' hall has organized a sweepstake on the event of one of these ladies winning the heir. After three acts of epigrammatic talk, it turns out that Trevor has actually been married to one of them all the time, but has not announced the fact because Clare's great-aunt regards Hortensia as a "rattlesnake in dove's plumage," and has forbidden her niece any intercourse with the Bavel family. A telegram announcing the great-aunt's demise ends the third act. The plot, such as it is, is not even spread thin. We are given it in small concentrated doses.

All that happens in between—that is for about four-fifths of the play—is brilliant witty conversation about anything on earth. Somebody casually mentions a husband or a cook or a cockatoo, and immediately we have a regular barrage of epigrams on husbands and cooks and cockatoos in which all the characters join with equal brilliance. If anything had happened, it would have been forgotten; but nothing has. It is all very funny—very funny indeed—and sparkling and neat and polished and occasionally wise. But there is too much of it.

One could fill pages by quoting the good things from "*The Watched Pot*."



SCENE FROM SAKI'S "THE WATCHED POT"—STUDENT PLAYERS

There are almost as many as there are in Wilde's "The Importance of Being Earnest," which is obviously Saki's model. For instance, the remark concerning the young lady who insists on "doing" the flowers: "Agatha would be almost tolerable in the Arctic regions where the vegetation is too restricted to be used as decoration"; or "Some people can't help being poor, but Mrs. Brady is poor as if she enjoyed it. I'm not going to have that sort of thing encouraged," or "For three weeks I was assistant editor of a paper devoted to fancy mice. The devotion was all on one side," and "Really the worship of Mammon is getting to be the curse of the age. People make more fuss about lending a few miserable guineas than the Sabine women did about being borrowed by the Romans"—this from a young man who is trying to borrow money—"He may by this time have joined the great majority who are powerless to resent these intrusions," and "Sparrowby is one of those people who would be enormously improved by death," and "My father believed in smiting sin wherever he found it, what I complained of was that he always found it in the same place."

Sir John Squire, in his preface, says that Saki's people "are consistent, not with life, but with themselves." It does not seem to me that they are consistent with anybody or anything

except their creator. I defy anyone who has not memorized the lines of "The Watched Pot," to attribute any of the above quotations to their actual speakers, and the speakers are chosen from six characters.

Chester Wallace, who directed "The Watched Pot," reduced it to playable length—it is an extremely long play—with great skill, and managed to preserve all the best things in spite of vigorous cutting. The performance left something to be desired in the matter of lightness of touch, but it was bright and lively and the epigrams exploded with a pleasant pop. It is beside the mark to speak of the characterization—what there was of that was the doing of the director and the individual actor rather than of the author. This may have accounted for the differences in interpretation of the same parts by the two casts. Both Hortensias were, in different ways, formidable monuments of Victorianism. The first Ludovic delivered his lines with fluency and point, so did both the Renés, and the second one added a fantastic note that was not out of place. The part of Agatha, that vague young lady who goes through life falling into the butter and the honey, and scattering dahlias and sardines and rice-pudding over her immediate neighbors, was very humorously played. Mrs. Vulpy was an amusing vulgarian. The first Trevor invested the part with more

fantasy than the second, who was content to play it straight, though he suggested cleverly the fact that Trevor himself was not worried about the outcome of the chase.

The audience had a good time and so did I. I daresay Molière was right after all about what makes a good play—"la grande règle de toutes les règles est de plaire." (The great rule of all the rules is to please). We should be grateful to Mr. Wallace for giving us "The Watched Pot." I do not suppose we shall ever again have the opportunity of seeing it.

DEATH OF JAMES H. LOCKHART

THE death of James H. Lockhart on May the sixteenth, nineteen hundred and thirty-eight, created a vacancy on the boards of trustees of Carnegie Institute and Carnegie Institute of Technology which cannot easily be filled. A member of these boards for twenty-three years, Mr. Lockhart had served at various times on the Fine Arts, Appropriations, Pension, Founder's Day, and Museum Committees, and on the Carnegie Institute of Technology Committee. He brought to each in turn the benefit of an intelligent interest and balanced judgment, the absence of which will be felt keenly in the years to come. It was not only by service on committees, however, that Mr. Lockhart evidenced his interest in the two Carnegie institutions which he served so long and faithfully. He was also a very generous contributor to both the Carnegie Institute and the Carnegie Institute of Technology—a fact unknown, by his own expressed wish, to the general public and even to all but one of the members of the boards of these institutions.

Greater, however, than the loss of his services or of his generous gifts, will be the loss to his fellow-trustees of the presence of his kindly personality and truly Christian character. Modest and

unassuming almost to the point of diffidence, he exerted, by his very gentleness, an influence far beyond that of many seemingly more forceful men.

And it is not alone in these institutions founded by Andrew Carnegie that



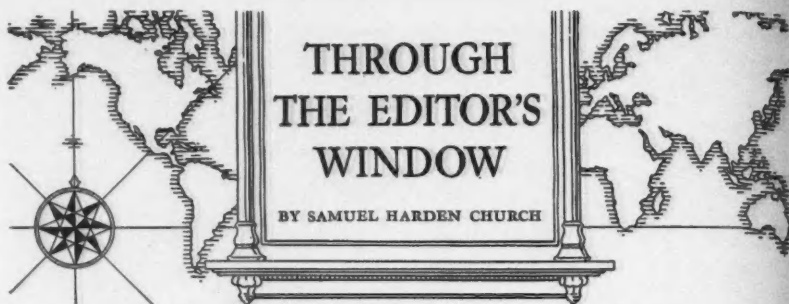
JAMES H. LOCKHART

his passing will leave an empty place. In his church, in many organizations devoted to the relief of suffering and to the betterment of humanity, and in numerous other directions, his good deeds, though hidden, were manifold.

His life stands out as an example of the tremendous influence which true gentleness can still achieve in a turbulent world. He leaves behind him a rich heritage which all who knew him will cherish.

DEATH OF GEORGE E. SHAW

THE CARNEGIE MAGAZINE was on the press when the sad word was received that George E. Shaw, a trustee of the Carnegie Institute, had passed away. The formal action of the Board concerning Mr. Shaw's death will be noted in the September Magazine.



SHOULD AMERICA GO TO WAR?

I WAS in Paris some ten years ago when the Kellogg-Briand Pact was signed by sixty-three countries, entering into a solemn agreement that "the settlement or solution of all disputes or conflicts of whatever nature or of whatever origin they may be, which may arise among them, shall never be sought except by pacific means." Moved by the high purpose of this noble instrument, Great Britain disarmed herself; and the dictators who have assumed the powers of absolute government and the right to make war took immediate advantage of her act of good faith to overthrow the dignity of a peaceful world.

In direct violation of a plighted honor, Japan, without warning and without just cause, has invaded China, Italy has invaded and conquered Abyssinia, Germany has been breathing fire and rattling the sword of a swash-buckler, and Spain has developed a civil war which is accomplishing nothing but the atrocious slaughter of her population and the destruction of the whole of her works of civilization.

This outbreak of bandit manners among countries which had bound themselves to the ways of tranquil justice naturally impelled the great democracies to rearm; and this was done in Great Britain, in France, and in America under a necessary taxation that is breaking the backs of the people. Billions of dollars that should be devoted to the amelioration of social

distress have been expended for preparation against invasion, attack, destruction, and wholesale murder—a menace that holds its seat nowhere but in the inflamed minds of the dictators.

Secretary Hull has recently called upon the law-breaking countries to array themselves in good faith under the Kellogg-Briand Pact, and to establish peace and the will to peace, as the controlling passion of mankind throughout the world. This is the sentiment that governs the foreign policy of America. We adhere to our obligation under the Kellogg-Briand Pact. In the Great War, which ended a score of years ago, our country bore a heroic part—if indeed there is any heroic part in modern warfare. In that conflict we suffered the death on the field of battle of a hundred thousand of the chivalry of our manhood, and the grievous hurt of three times that number. And when it was all over these wounded boys returned to their homes, some of them without legs, some without arms, some without eyes, some with the hope of children gone forever.

And America will never fight again. War and civilization are two things that cannot dwell on the earth together. Let the fire-eaters rail at our isolation. Let them speak scornfully of us as a hermit nation. Let them sneer at us as the Great Pharisee. We have agreed to outlaw war, and in order that we may maintain that objective against the wilful breakers of peace, we have armed

ourselves mightily to the limit of military science. And in this strength we shall find our security. If our friends among the European nations are drawn into another Armageddon, we shall grieve for their misfortune with desolated hearts. But Europe is Europe, and Asia is Asia; and this great nation of ours, this America, compounded as it is of all the races of the earth, must take her stand for perpetual peace, wrapping herself in the mantle of watchful solitude when the strife begins, and holding in the arms of her motherhood the precious lives of her children and the custody of their possessions.

HAMLET'S LOST LINE:—THE LAST WORD

LET anyone start a controversy on Shakespeare, and, to the glory of our language, he will be amazed at the number of men and women who will spring into the discussion with an admirable equipment of supreme knowledge of the subject. The Window, in the *CARNEGIE MAGAZINE* for February, prompted by a reader, called attention to the missing 117th line in Horatio's speech in the opening scene of Hamlet.

Horatio's speech, in the original text, runs like this, and it is here that the difficulty occurs:

In the most high and palmy state of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless, and the sheeted
dead

Did squeak and gibber in the Roman streets:

[This space represents the lost line]

As stars with trains of fire and dews of blood,
Disasters in the sun.

In order to restore a semblance of continuity in this inescapable confusion, I suggested this line, to precede the next two lines, thus:

A flashing comet warned of death on earth,
As stars with trains of fire and dews of blood,
[Warned of] Disasters in the sun.

Since then many letters on the subject have been received, but the only one offering a remedy for the broken poem

comes from Glendinning Keeble, who refers me to Gerald Massey's book, "The Secret Drama of Shakespeare's Sonnets." There, at page 46, Mr. Massey suggests that "an old printer" may have mixed up the typed lines, getting some of them in the wrong place—not an impossible accident even in our day. After that, I find that Dover Wilson, in his book, "The Manuscript of Shakespeare's Hamlet," has adopted Massey's thought, and has, by transposing lines 117-120 to the end of the speech, attempted to bring order out of chaos in the flow of the ideas. In reprinting the speech below, I have numbered the lines as they appear in Shakespeare's text, in order to indicate them as printed in Dover Wilson's transposition:

113 In the most high and palmy state of Rome,

114 A little ere the mightiest Julius fell,

115 The graves stood tenantless, and the sheeted
dead

116 Did squeak and gibber in the Roman streets:

121 And even the like precursor of fierce events,

122 As harbingers preceding still the fates,

123 And prologue to the omen coming on,

124 Have heaven and earth together demon-
strated

125 Unto our climature and countrymen.

117 As stars with trains of fire and dews of
blood,

118 Disasters in the sun; and the moist star,

119 Upon whose influence Neptune's empire
stands,

120 Was sick almost to doomsday with eclipse.

The poet's reference to "the moist star" means, of course, the moon; and Plutarch sustains Shakespeare in saying that on Caesar's assassination the moon went into an eclipse.

And then in the original text after line 125 we have the stage direction: "Re-enter the Ghost."

But while there may be a gain here in smoothness, there does not appear to be a gain in sense, and the feeling must prevail with any careful student that the transposition of the lines by Dover Wilson does not restore the speech as Shakespeare wrote it, but that, on the contrary, the lost line is actually and perhaps forever lost.

After getting thus far and going back

THE CARNEGIE MAGAZINE

to the Furness Variorum Shakespeare, we find that the transposition of the lines as shown above is not original either with Gerald Massey or Dover Wilson but was first proposed by Charles Mitford, in the *Gentlemen's Magazine*, in 1845, who says: "This line has merely got out of its place; there is nothing wanting." And, evidently, it is Mitford's suggestion that has been adopted by Massey. But Richard Grant White, a great authority on Shakespeare, at a later date, states his positive opinion that "one line, or even more than one, has been lost."

In attempting to overcome this accident of a careless printer, who probably never dreamed that he was dealing with immortality, some twenty commentators are quoted in the *Variorum*, each, even as I have done, proposing his own uninspired line for the one omitted. But in trying to cure Shakespeare, we are all like a lot of journeymen plasterers who use our crude materials to mend a broken stone in a mosaic floor of rich and matchless glory.

What Shakespeare was trying to do with Horatio's speech was to create an atmosphere that would justify the introduction of the Ghost into his play, for it was the Ghost whose disclosure of a foul murder starts the great tragedy on its woeful development. Horatio, therefore, seated at night with the two guardsmen on the black battlements, all three of them meanwhile awaiting the visitation of the dreaded apparition, is made to recall the supernal portents which marked the assassination of Julius Caesar; and when Horatio has filled the minds of his auditors with the mysteries of eternity, the armored figure of the Ghost emerges in faint outline out of the darkness, and the play is immediately alive. It is a pity, therefore, that the loss of one line should seem to retard Horatio's stately narrative. We would have the same situation in music, if, by some unaccountable fortuity, the seventeenth bar in Franz Schubert's "Unfinished Symphony" had been irrecoverably destroyed.

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